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Jan Ciechanowski, last Ambassador to the United States of the Polish Constitutional Government in London, is the author of the recently published *DEFEAT IN VICTORY* (Doubleday). In his foreword, Mr. Ciechanowski describes his book as "the true picture of events and trends of policy as I saw them developing on the Washington scene during the four and a half years of my last diplomatic mission as Ambassador of Poland in the United States. It is a personal record of my observations and opinions written in all sincerity . . . "Although *DEFEAT IN VICTORY* disclaims being an official presentation of the Polish problem, this straightforward account of the behind-the-scenes diplomatic tug-of-war gives the unvarnished facts leading up to the cynical betrayal of Poland. For an excerpt from Mr. Ciechanowski's authoritative book, please turn to page 3 of this issue.

POLISH ELECTIONS BRANDED FRAUDULENT BY AMERICAN PUBLIC OPINION

THE NEW YORK TIMES ON THE POLISH "ELECTION"

AS WAS freely predicted by all neutral observers, the Communist-dominated regime in Poland proclaims a sweeping victory for itself in the first parliamentary election held in that country since it emerged from its fourth partition between Russia and Germany. As a result the present Provisional Government, imposed upon the Polish people by Russia, Great Britain and the United States, proposes to continue in power indefinitely and not only carry through its program for the "socialization" of the country but also tie Poland to Russia in a Communist "party union" far more effective than the dynastic union of the past. Moreover, the Poland of today undertakes to include within its boundaries not only the part Russia has ruled before but also the former German part and a quarter of Germany herself. This step, if confirmed, would permanently establish the effective Russian military frontier on the Oder, and therewith clinch Russian hegemony over Europe.

What the results of the election really are may some day become known to history. The best estimates agree that if the election had been "free and unfettered," as provided in the Potsdam agreement, the present regime would have been swept from power by at least a 65 per cent majority. But the election was neither free, nor unfettered, nor anything except a fraud and farce even less disguised than the voting in the Balkans. It was preceded by an election campaign marked by murder, police terrorism, censorship and suppression of the opposition, climaxed by the intimidation of the electorate to display Government bloc ballots in an "open and manifest" vote to demonstrate loyalty to the regime. It was accompanied by the exclusion of all but a handful of opposition balloting supervisors. And like the referendum of last June, it is being followed by a dishonest count to attain a majority long predetermined and divided among the Communists and their party satellites.

All this was known and anticipated when the American and British Governments lodged their repeated protests against the Polish regime's election methods, and when the American Government vainly asked Russia to join in compelling that regime to honor its Potsdam pledges. If they failed in their purpose, they at least placed the responsibility where it belongs. They also definitely established two facts which they will have to bear in mind for the future. The first is that the Communist party is not a political party but a conspiracy which uses democratic methods to kill off democracy and resorts to bullets whenever the ballots go against it. The second is that the Polish regime has nullified the Potsdam agreement, in so far as that instrument deals with it. It will be up to the American and British Governments to readjust their policies accordingly. Whatever that readjustment may lead to, we are certain that it cannot lead to further financial aid to that regime, such as has been extended by the State Department in the past.

—January 21, 1947

TELEGRAM SENT TO SECRETARY OF STATE GEORGE C. MARSHALL BY CHARLES ROZ- MAREK, PRESIDENT OF THE POLISH AMERICAN CONGRESS

THE Moscow-engineered Polish elections, held under complete Communist control and characterized by arrests, intimidations, deportations and murder, mark a turn for the worse in international affairs.

The fraudulent Polish elections are a warning of destiny that annexation of all Europe, Asia and eventually of America will take place by similar methods as in Poland, unless stern and effective measures are adopted by the United States, the only country capable of stopping Russia's ruthless drive for world domination.

The flagrant violation of even the meager obligation of holding free elections in Poland, as guaranteed by Yalta, should definitely shatter any illusions that the United States may have concerning the sanctity of Russian pledges. Mikolajczyk's forlorn effort, under pressure of the United States and England, to cooperate with Russia, should by now thoroughly convince our statesmen that it is impossible to do any legitimate business with Soviet Russia.

The Polish American Congress, the authentic voice of six million Americans of Polish descent, vigorously protests against the crime of dishonest elections aimed at the complete enslavement of the Polish nation. At the same time it calls upon the United States Government to repudiate the fake elections, to withhold recognition of the counterfeit government imposed upon the Polish nation by a foreign power and to demand, above all, an immediate United Nations investigation concerning the elections in Poland and the presence of Russian troops in that country.

However it is done, Soviet domination in Europe must be curbed and Soviet troops and agents must be sent home where they belong if world democracy is to survive.

Stalin has wilfully broken his pledges. His Polish puppets have deliberately ignored all American notes of protest with reference to the elections. The next move is now up to our Government. What does the United States, a signatory to the Yalta pact propose to do about the intolerable situation?

The time has come for America, the leading military and economic power on earth, to speak courageously and act fearlessly.

Chicago, Ill.

January 20, 1947.

PRESSURE DIPLOMACY

by JAN CIECHANOWSKI

Last Ambassador to the U. S. of the Constitutional Polish Government

Below is a condensation of Chapter XXXV of Jan Ciechanowski's just published DEFEAT IN VICTORY (Doubleday & Co., Inc., 397 pp., \$3.50, copyright 1947, by Jan Ciechanowski). This chapter climaxes a description of international developments as viewed from the Washington scene during the war years with special emphasis on the Polish question:

THE embers of Warsaw were still smoldering at the end of the battle which had lasted sixty-three endless days, when I was informed by cable from London that on October 10 Mikolajczyk, accompanied by Foreign Minister Romer and the aged Professor Grabski, chairman of the Polish National Council in London, had once again left for Moscow, where Prime Minister Churchill and Minister Eden had preceded them.

On October 12, Mikolajczyk, Romer, and Grabski were already in Moscow, and had their first conversation with Eden.

On October 13, Mikolajczyk, together with Romer and Grabski, paid a courtesy call on Molotov. Later that same day, in the guesthouse of the Soviet Commissariat of Foreign Affairs, the first conference on Polish-Soviet problems took place in the presence of Marshal Stalin, Mr. Molotov, Ambassador Goussiev, representative of the Soviets to the British Government, Prime Minister Churchill, Mr. Eden, Ambassador Clark Kerr, and Mikolajczyk, Romer, and Grabski. Ambassador Harriman, accompanied by a Secretary of the American Embassy, was present as an observer.

At this meeting Mikolajczyk defined the attitude of the Polish Government along the lines of the Polish Cabinet's latest proposals. These were based upon the expressed opinions of the Polish Underground State, which favored the establishment of good-neighbor relations and the closest collaboration between Poland and Soviet Russia, including the conclusion of a Polish-Soviet military alliance. At the same time the Polish Government and its Underground representatives refused to agree to the cession of eastern Poland and to any Soviet interference in the reconstruction of the Polish Government, which they regarded as an infringement on Poland's independence and sovereignty.

Stalin then took the floor. He said that the Polish attitude had two main defects which made understanding impossible. The first was that the Polish Government appeared to ignore the existence of the Polish Committee of Liberation. That, he contended, was wrong, because it was a fact which could not be ignored. The committee existed, and he had handed to it the administration of Poland's liberated areas. According to Stalin, the committee had organized meetings, from which it appeared that a part of the Polish population was beginning to admit its authority. According to Stalin, there now being two rival Polish governments, the best way out of the difficulty would be to form a government by reaching a compromise between the two.

The second defect of the Polish Prime Minister's statement, Stalin said, was that the Polish Government had not given any answer on the question of the new eastern frontier of Poland. He added forcefully that if the Polish Government wished to have any relations with the Soviets, it could achieve this end only by recognizing the Curzon Line as the permanent Soviet-Polish frontier.

Prime Minister Churchill, on behalf of the British Government, supported Stalin. He said the great sacrifices of Russia for the liberation of Poland entitled her to the Curzon Line, but that Poland, of course, would have to receive a compensation of "equal balance" in

the north and west, and this would be in the form of the incorporation into Poland of East Prussia and Silesia.

Mikolajczyk objected that he could not presume to decide the matter of Poland's frontiers, this decision being constitutionally reserved to the Polish nation. He appealed to the conference, saying that if he were to act as Stalin desired in the matter of Poland's territorial status, they would form a very bad opinion of him. How could they expect him to express his willingness to give up more than 40 per cent of Poland's national territory and thirteen million Polish citizens?

A discussion followed in which Stalin, stressing the sufferings and sacrifices of the White Ruthenian and Ukrainian nations, called Mikolajczyk an imperialist. Mikolajczyk protested that on his part he had to remember the sufferings and heroism of the Poles.

"If I agreed to these frontier suggestions," added Mikolajczyk, "it would mean that the Polish politician was ready to sell what the Polish soldier abroad and the Polish soldier of the Home Army had fought for and given their lives to preserve."

Seeing that the proceedings were taking an unfavorable turn, Churchill stepped into the breach and suggested a compromise formula, by which the Polish Government would accept for "practical purposes" the Curzon Line, reserving the right to appeal to the future peace conference on this matter after the war.

At this point Molotov made a surprising statement. He said that he saw it was necessary to remind those present that at Teheran President Roosevelt had expressed his complete agreement with the Curzon Line as the Polish-Soviet frontier and regarded it as a just solution which should be satisfactory both to the Soviet Union and to Poland, and that the President had merely added that, for the time being, he preferred his agreement on this point should not be made public.

If this was the case, Molotov said, then we may conclude that the Curzon Line has not only been agreed upon by the Soviets and Britain, but has been accepted by all the Three Powers.

Molotov added that he thought it useful to bring this matter up. He then turned to Churchill and Harriman and challenged them to deny his statement if they considered it inconsistent with the truth, "because it appears to me," he said, "that Mr. Mikolajczyk is not aware of this fact and is still in doubt regarding the position of America on this subject."

Molotov paused dramatically for a while to see whether Churchill, Eden, or Harriman would take up his challenge, and when it became evident that they were not prepared to do so, the conversation switched to the subject of the western frontiers of Poland.

Churchill and Stalin stated they were determined that the western frontiers of Poland should be on the Oder River, Stalin adding: "including the town of Stettin, and in the north East Prussia up to a line running northwest and southeast of Koenigsberg, which will be incorporated into the Soviet Union."

Mikolajczyk finally said he was not empowered to sign any such frontier settlement.

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PRESSURE DIPLOMACY

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Before this meeting adjourned, Churchill summed up by saying that the whole controversy was now narrowed down to two points: first the acceptance of the Curzon Line as a *de facto* eastern frontier of Poland, with the right of Poland to raise this subject at the future peace conference; second, the arrival at a friendly understanding between the Polish Government and the Committee of Liberation in Lublin, which would lead to the constitution of a new government by means of the fusion of these two bodies, in accordance with a compromise which they would reach.

At this point Minister Romer asked whether Mr. Churchill's formula was accepted by the Soviet Government, to which Marshal Stalin very firmly replied that the Soviet Government rejected it. He said he would only accept a definite agreement of the Polish Government to the Curzon Line as the frontier which, at its final delimitation, might possibly be altered slightly one way or another from three to six or possibly to seven kilometers east or west.

Churchill and Eden received the representatives of the Lublin Committee on the following day at the British Embassy in Moscow, and on October 14 Churchill told Mikolajczyk that he intended to have a personal talk with Stalin on the Polish problem in the afternoon and that he was anxious to clear up matters in his conversation with Mikolajczyk beforehand, in order to be able to make definite suggestions to Stalin and to reach an understanding.

As he put it, this was the crisis of the fortunes of Poland. No such opportunity would return, and the damage done would be irreparable if one lost the chance of concluding an immediate agreement. Everything hinged on one thing: the eastern frontier of Poland. He reminded Mikolajczyk that in January 1944 he had urged the Polish Government to agree to the Curzon Line. How much easier everything would have been if his advice had been followed! There would have been no Lublin Committee of Liberation. Diplomatic relations would have been resumed.

At present "these Lublin people," as Churchill called them, would be "an awful nuisance." They would build up a rival government. Civil war would break out. Fighting might break out in Poland, with the Russians siding with the rival government. Then Churchill started to threaten Mikolajczyk. He told him that he would tell the House of Commons he entirely agreed with Stalin, and would publicly define His Majesty's Government's attitude. He entreated Mikolajczyk to settle upon the frontier question. He urged him to take responsibilities. If he would accept Churchill's formula, Churchill would go to Stalin and would certainly succeed in concluding an agreement. What other alternative was there? Ample compensation was promised in the west as well as the evacuation of the German population from the territories, which Poland was to receive.

If Mikolajczyk agreed on the frontier issue, continued Churchill, then certainly the Russians would withdraw their support of the Committee of Liberation. He said that when he had criticized the Lublin Poles in talking to Stalin, the Russian dictator also criticized them. Stalin evidently considered them unworthy of his support.

In reply to this impassioned torrent of words, Mikolajczyk declared that he thought the situation over all through the night. He had been struck by Molotov's declaration that the decision regarding Poland's territorial status had been agreed to at Teheran by Churchill and Roosevelt, without even consulting the Polish Government, and without even admitting to it that the matter

had been settled in such a way. He was now asked to sign this Three Power settlement on the dotted line. In addition he was asked to agree to exorbitant Soviet political demands concerning the setting up of a compromise government dominated by the so-called Committee of Liberation. That would mean agreeing to give up Poland's independence. "What guarantee have I," said Mikolajczyk, "that the independence of what would remain of Poland after such a transaction would be respected?"

Churchill reminded him that Britain and America were involved in the settlement and would see to it that Poland's independence was respected. Mr. Eden added that if agreement was reached on the Curzon Line, one could certainly obtain a guarantee of Poland's independence from Stalin.

"But," objected Mikolajczyk, "territorial matters are for a nation to decide, not for one member of the government."

Mr. Churchill then gave vent to his violent irritation. He said that he "washed his hands of Mikolajczyk," that if he persisted in his obstinacy "the British Government would give the whole business up." Because of "quarrels between the Poles," he was not going to "wreck the peace of Europe." He accused Mikolajczyk of being obstinate, and said that in his obstinacy he did not see what was at stake. He warned him that if they parted on this matter, "they would not part in friendship." He would tell the world how unreasonable the Polish Government had been. Poland would then "be responsible for starting another war in which twenty-five million lives would be lost. But what did Poland care? . . ."

Mikolajczyk, bewildered by this torrent of abuse and threats, replied that he now knew Poland's fate had been sealed at Teheran, to which Churchill shouted: "It was saved at Teheran!"

When Mikolajczyk said he was not so completely devoid of patriotic feeling that he could give up half of Poland, Churchill answered that twenty-five years ago Britain had helped to reconstitute an independent Poland. Now she was trying again to prevent Poland from disappearing entirely, but Mikolajczyk "would not play the game." He was "absolutely crazy." But unless he accepted the frontier, he "was out of business forever."

"The Russians will sweep through your country and your people will be liquidated. You are on the verge of annihilation!" shouted Churchill.

"Anyway, the Polish Government would not be giving anything up because the Russians are already in Poland," he added after pausing for breath.

Mikolajczyk pointed out that it appeared in either alternative that Poland was to lose everything.

"Poland would lose only the Pripet marshes and five million people, mostly of Ukrainian origin, not Poles," interjected Churchill.

Mikolajczyk observed that, after all, if the question had already been settled by the Big Three, as Molotov had said, why should Poland be required to sign her own death warrant? Eden took advantage of this to suggest that one might, perhaps, reach agreement under protest from the Polish government, putting the blame on the Three Powers. He said he saw Mikolajczyk's difficulty and his apprehension that he would be disavowed by the Polish Government and nation.

Finally Churchill decided he would in any case try to draw up a new compromise formula, and would ask Stalin to accept it. If Stalin's answer were negative or unsatisfactory, which Churchill doubted, the Polish Government would have lost nothing, and Mikolajczyk could

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THE CHILDREN OF POLAND

BEFORE . . .

At right is a typical classroom scene in a pre-war elementary public school for the children of fisherfolk in the Kaszuby region of Poland. The sentence written across the rear wall is a Cassubian saying, which reads in translation: "Kaszuby cannot exist without the Polish nation, nor can Poland exist without Kaszuby." The pictures are scenes taken from the life of the Polish seacoast. During World War II the Cassubians suffered terrible persecution at the hands of the Germans for their Polish patriotism and refusal to become Germanized.



. . . AND AFTER

The UNRRA photograph at left was taken recently at Katowice, industrial capital of Upper Silesia. These school children, who are too young to remember happier days in a free and independent Poland, have brought every kind of receptacle to hold the one daily meal—lunch—that they can count on, served at a Polish soup kitchen supplied with food by UNRRA. Despite the cold weather, the majority of the children come to school barefoot, for they simply do not own a pair of shoes or stockings.

I earnestly recommend DEFEAT IN VICTORY, by the former Polish Ambassador to America, Jan Ciechanowski, published by Doubleday. This is no plea for Poland. It contains no propaganda. It is the straightforward unembellished story of American policy re Poland, and to a certain extent of the British also, from the beginning of the war to the present. It is not an exposition of a diplomat's opinions. It is the verbatim record of conversations with officials and the powerful individuals behind those officials. You are given the record. You can draw your own conclusions, or rather the conclusions emerge without being drawn.

Through their words and deeds the characters of the men who guided our nation during the war and the years following stand out in the clear. From the inspiring words and slogans that culminated in the Atlantic Charter and the famous Four Freedoms we follow the leaders through to the year President Roosevelt termed his "political year," for the success of which

he was willing to sacrifice anything that stood in his way. One can learn much about the men who dictated our foreign policy by reading only one chapter in the book—that called "Red Carpet for Mikolajczyk." In that called "Pressure Diplomacy" the very unenviable part Mr. Churchill played in getting Mr. Mikolajczyk back to Poland is presented, in Mr. Churchill's own words. The book is written in a way that carries the reader along without effort. It is certainly a publication that should be on the reading list of every student of international affairs, every teacher of history and American government, and participant in American political life. And if the common garden variety of American citizen wishes to know what sort of men have been in power in Washington, placed there by the American voter, he can not afford to overlook this new record now at his disposal.

—from ANN SU CARDWELL'S LETTER
January 22, 1947

THE "POLISH" SECURITY SERVICE

by JOHN F. STEWART, Vice-Chairman

Scottish League for European Freedom

THE most powerful man in Poland today is Stanislaw Radkiewicz, Minister of Public Security, Soviet agent, member of the Central Committee of the P.P.R. and member of the Comintern. He worked for long in the security service of the Soviet Union. Carefully trained and experienced in this field, Radkiewicz built up the Polish security service with great energy, filling its ranks with numerous N.K.V.D. officers and agents, backed up by recruits from among the Soviet partisans parachuted into Poland before the Red Army entered the land. During the period between August, 1944 and January, 1945, not a single Pole was employed in the staff of the security service in Poland. It was only later that Poles, members of the Communist Polish Workers' Party, were engaged to fill various subordinate posts in the service.

The security service in Poland is administered by a special Ministry of Public Security, and in such way is excluded from the competence of the Ministry of Home Affairs.

The supremacy of the Ministry of Public Security in present-day Poland is clearly brought out *inter alia* by the extent of its budget. According to the financial reports of the Central Accounting Office of the Polish Ministry of Finance, this budget was increased by 87.6 per cent during the period July, 1945 to December, 1946. The budgetary estimates for the year ending 31st December, 1946, envisage an expenditure of 3,978 million zlotys for this ministry whilst disbursements for the reconstruction of war-damage have been fixed at the extremely modest figure of 497 million zlotys, for example. It should be borne in mind, however, that even this enormous expenditure on the Ministry of Public Security does not include all of the costs connected with the Home Security Corps which, although under Radkiewicz's orders, is budgeted as a military establishment. The Minister's fund not earmarked for any specific purposes amounts to a further 410 million zlotys. Finally, the budget of the Ministry of Public Security has been increased by a supplementary extraordinary credit of 175 million zlotys in respect of the O.R.M.O. formations (Volunteer Civic Auxiliary Police Reserve).

All the offices and establishments of the security service are under the direct supervision of the Western European Section of the N.K.V.D. Russian officers and agents of the N.K.V.D. are to be found at all the higher levels of the Polish security service as advisers, instructors or liaison workers.

Although an enormous personnel is engaged in the security and ordinary police forces, a separate auxiliary police force (O.R.M.O.) was set up on 5th April, 1946. The task of O.R.M.O. is to combat "reaction" during election periods. Since the epithet "reactionary" is applied to all patriotic elements in opposition to the activities of the Polish Provisional Government, it must be stated that O.R.M.O. is an armed organization for forcing through elections on Communist lines by crushing opposition during the election campaign, particularly when regular security forces would not suffice to cope with the situation. The prototype of this organization is probably afforded by the Nazi S.A. and S.S. Members of this organization are heavily armed: rifles, tommy-guns, revolvers and hand-grenades being served out. Service in O.R.M.O. is honorary in principle, but members of this

organization receive special privileges when it comes to food and clothing allocations.

The heads of O.R.M.O. are all members of the Communist Polish Workers' Party. It is directed by Col. Zambrowski, and by Col. Torunchik, an officer of the N.K.V.D. The commanders of the provincial centres of O.R.M.O. are likewise without exception members of the P.P.R. (Polish Workers' Party).

The security police forces in Poland, now tenfold the pre-war figure, comprise the following:

60,000 officers and other ranks of the Russian N.K.V.D., distributed in every division of State administration and in the Army, apart from compact groups in barracks.

130,000 functionaries in the Security Offices.

100,000 soldiers in the Home Security Corps.

100,000 members of the Auxiliary Police Reserve (O.R.M.O.).

50,000 members of other regular and auxiliary security bodies subordinate to various ministries.

The task of the Home Security Corps is to conduct large-scale operations against the local population whenever the need arises. It is only in the Soviet Union, and now unfortunately also in Poland, that large, compact formations can be found, armed with automatic weapons and tanks, and designed for operations solely against the population of their own country.

Just as the Communist Polish Workers' Party is absolutely subservient to Moscow, so can the Party be always sure of reciprocal services as far as the N.K.V.D. permits. Thus, the security services are bound to aid the Party in every possible way, and the Party has no hesitation in demanding such aid. The following is an extract from instructions issued by the Central Committee of the Polish Workers' Party in December, 1945:

"We are beginning a rigorous fight with reaction.

We must not reduce its intensity, but must even enhance it. The future depends on the outcome of our efforts during this period. Special stress must be laid on the selection of personnel in the security organizations. The most militant and politically maturest element should be recruited to this service. The Ministry of Public Security has issued instructions to its subordinate bodies that dismissed personnel be replaced by people from the Soviet Union and by activists specially recommended by the Party."

The network of informers used by the security authorities embraces every division of life in Poland. In every public and private office, in every institution, factory and workshop—in short, in every part of political and social life—there are members of the P.P.R. who are bound to report anything suspicious noted by them. At the lowest level of this network are the House Committees, each of which is obliged to report on the life of the inhabitants of the house or block of houses which it has to keep under observation.

The personnel of the security services is largely composed of persons whose moral and professional qualifications are not checked up. It is not surprising therefore that many of these cannot be otherwise classified than as the dregs of society. Very numerous cases of theft committed by the police during searches in the homes of suspected persons, highway robbery, homicide and wounding by drunken security workers are only too fre-

ADAM DIDUR - THE VOICE THAT SHOOK THE METROPOLITAN

by BRONISLAW GEORGE RONTY

I SAW him die. I had just arrived from Warsaw at the Katowice Conservatory of Music to tell my patron and teacher, Adam Didur, about my impending departure for America. This was on January 4, 1946. As usual, the Conservatory's vocal department, which was under Didur's direction, was astir with activity. Adam was in fine fettle that morning and certainly didn't look like his 72 years. Always fresh, well groomed and gay, he loved the company of young people and felt best among them in his studio. To his pupils he was the father of Polish art, giving of himself unstintingly so that the younger generation might profit from his rich experience.

When I walked into his office, the master was finishing a lesson with one of his pupils. I decided to wait. Literally a few seconds later the door of the studio opened wide and I saw the well-known slightly limping figure of my teacher and friend. I didn't even get to grasp his hand in greeting. Advancing toward his desk, he managed to say, "How are you, Bob? Don't forget you still have to sing in *Rigoletto*." (I had promised him I would sing the role of the Prince in *Rigoletto* before leaving.) You know, Bob," he continued in a weakening voice, "I suddenly don't feel very well, come later and we'll talk in greater detail at home..." He didn't finish the sentence, falling on the table.

Adam Didur, who loved life, was dead. It is generally believed Didur died of a heart attack. I know for a fact that this was not so. Adam had very high blood pressure and suffered frequent hemorrhages even before the war. He died clutching a slightly bloodstained handkerchief in the palm of his hand. I am convinced his death was the result of a cerebral hemorrhage. The end was mercifully swift for this world-famous Polish basso who had a pathological fear of it.

I remember a scene in the Lwow Conservatory in 1939, where Didur conducted a class in opera while serving as director of the Lwow Opera. A professor of vocal art had returned after a long illness and Didur welcomed him with these words: "Dear Professor, I apologize for not having visited you a single time during your illness, but truly, believe me, I was afraid to come. I'm afraid of the sight of illness. I never visit my friends when they are sick and never stay in bed myself. I always overcome this damned evil and don't believe in doctors. I hate it because it immediately reminds me that some day I shall have to die. I fear death as the devil fears Christ."

Adam Didur was born in Sanok, December 24, 1874. In 1892 he began to study voice with Professor Wysocki in Lwow. Possessed of a magnificent natural voice, he was sent to Italy six months later by a railroad official who was his friend and admirer. His first stop was of course Milan's La Scala, but he appeared in the role of a listener and in the peanut gallery at that. High under the rafters he met a young Polish tenor who came up

to him because he saw Didur holding a Polish newspaper. This young compatriot introduced him to Professor Emerich, who worked with the promising basso from 1893 to 1894.

Many were the times that Didur related to me how he began his career. Often in the hours free from lessons he would chat about the recesses of his effervescent life. On one occasion, he said, he was sitting with his friend the tenor in a typical Italian tavern over a dish of spaghetti. The smoke-filled room was crammed with excited gesticulating Italians. All tables were taken. At a given moment the host came up to them and asked if they would mind having another gentleman sit at their table. They agreed and with the high spirits of young singers

went on talking Polish. Their companion listened in on the conversation and hearing the frequent mention of known artists, gathered they must be singers and started talking Italian with them. The stranger turned out to be the impresario of a traveling opera company. He happened to be in need of a basso and promptly engaged 19-year-old Didur. Adam had only one song by the Polish composer, Stanislaw Moniuszko, in his repertoire. Although the Italian didn't understand a word of it, the Pole's voice spoke for itself. The boy learned opera the hard way by appearing in it.

In 1894 he embarked on his South American tour. Then Cairo and finally a return to Milan. It was in Milan that he met the Mexican singer who gave up her career to marry him and bear him three daughters. Wealthy, she bought out his first concert and distributed the tickets among music lovers and influential people. The result was a dizzy rise to the heights of operatic fame for a young man just turned 21. He was engaged as the leading basso of La Scala, where he sang for four years. Mephistopheles in Gounod's *Faust*, Don Basilio in the

Barber of Seville, Figaro, the title role in Boito's *Mefistofele*, the Cardinal in *La Juive* were among his memorable creations.

In 1899 he was engaged by the Warsaw Opera, where he remained until 1903, singing such a variety of roles as Wotan, the mad miller in *Rusalka*, Boris Godounov, and the Pantler in Moniuszko's *Halka*.

There followed appearances in St. Petersburg, Moscow, Barcelona, Madrid, Buenos Aires and ultimately in the New York Metropolitan, where he wore the crown of the leading basso for 27 years, singing together with Caruso, Gigli, Batistini.

The life of Adam Didur was rich in episodes. In his early years in Italy he was singing Mephistopheles in Gounod's *Faust*. This Polish basso could sing a contra "c" and a high "b" flat with equal ease. At the *Faust* premiere he let out a high tenor note of which Caruso would not have been ashamed. Of course he received fantastic applause and an ovation in the Italian style. Batistini, al-

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Adam Didur (1874-1946), photographed shortly before his death.

THE JANUARY INSURRECTION IN POLISH PAINTING

by DR. IRENA PIOTROWSKA



National Museum in Cracow

The Insurgent's Oath by Artur Grottger.

Polish artists who toward the middle of the nineteenth century devoted their talents to depicting the past and present of Poland's history and adhered to the then current academical style. Their efforts to produce works true to historical details and correct in drawing paved the way for the eclosion of Poland's historical painting, which had so important a bearing on Polish national and cultural life during the latter part of the last century. Its most outstanding representative was Jan Matejko (1838-1893). This great artist, however, devoted all his genius to recreating the Poland of the past. Only his painting *Polonia—1863*, a noble allegory of Poland in chains, is closely related to Poland's fight for independence in that year, if not to Warsaw's heroism itself.

But Matejko's creative activity was supplemented by that of his contemporary, Artur Grottger (1837-1867), an artist born only a year earlier than Matejko. While Matejko tried to resuscitate the spirit of the nation's glorious past, Grottger incarnated the agony of the Poland of his day and his name will be linked forever with the January Insurrection and the tragic events in heroic Warsaw during the two years that preceded the uprising. The two series of drawings dedicated by Grottger "To the memory of my compatriots killed



Death of Ellenai in Siberia by Jacek Malczewski.

and wounded in the streets of Warsaw and to the everlasting infamy of their murderers -- February 27 to April 8, 1861" play an important part in the Polish nation's art and culture, not because of their historical exactitude, but because of their deep emotional content. As one of the artist's first biographers, Tarnowski, put it, "While there is no history of Poland in them, there is the history of all Polish families, of all Polish hearts, caught in

their most distressful moments."

In 1861, the twenty-four-year-old artist was completing his studies in the Vienna Academy, suffering from tuberculosis and poverty. Not being permitted to return to his country and help actively in the preparations for the coming uprising against the oppressor, he expressed his feelings in his artistic work. His seven drawings, executed with crayon on cartoons, which form the portfolio entitled *Warsaw* and reflect the national sufferings in 1861, reached Poland before the end of that year and by means of reproductions were soon spread throughout the country. The pictures called *Three Social Classes*, *Patriotic Jews*, *Benediction*, *The First Victim*, *Widow*, *Closing of the Churches*, and *People in the Church*, astonished the entire nation by the accuracy of the artist's vision, sincerity of expression, and depth of feeling.

In 1862 Grottger executed his second series of drawings dedicated to Warsaw, known as *Warsaw II*. This portfolio never reached Poland, as it was immediately acquired by an art lover in London and was subsequently donated to the Victoria and Albert Museum. This second edition of *Warsaw*, although created only a few months after the completion of the first, shows the rapid artistic development of the young artist. The new

of artists of his time who dedicated a number of their paintings to the tragic fate of Warsaw of 1861 to 1863, endowing them, just as he did, with highly emotional qualities. This is clearly evident in such oil paintings as the *Search* by Władysław Bakałowicz (1833-1904), *Muraviev Sentencing a Polish Patriot* and the *Last Confession* of Zygmunt Sierakowski by Michał Andriolli (1837-1893), the *Confessor of Sentenced Patriots* by Franciszek Streit (1839-1891) and this artist's *A Sentenced Patriot Takes Leave of his Family*. To the same group of paintings belong the *Arrival of a New Prisoner* by Antoni Kozakiewicz (born 1841).

Greatly inspired by Grottger, especially in his early creative activity, was also Jacek Malczewski (1855-1929), eighteen years younger than Grottger. While Malczewski's paintings are not connected directly with Warsaw's fights for freedom, they deal nonetheless with the heroism and sufferings of the Polish insurgents, whether coming from Warsaw or other Polish cities, towns, and villages, as Malczewski chose Siberian exiles as the heroes of his first paintings. A mood of deep melancholy pervades all of them. A beautiful painting belonging to this group, *Death of an Exile*, is owned by the Museum of the University of Notre Dame. This painting was one of the features of the recent Loan Exhibition of Nineteenth Century Polish Paintings at the Metropolitan Museum of Art.

All artists mentioned above, beginning with Lesser and Pillati, represented Polish historical painting of a more or less idealistic character. Simultaneously, a realistic style developed. Juliusz Kossak (1824-1899), more than ten years older than Grottger and Matejko, was the chief representative of this trend. A painter of spirited battle scenes, Juliusz Kossak was a keen observer of life and delighted in rendering the swift movement of men and horses, but was not at all interested in the emotional or spiritual content of the scene depicted. From 1862 to

(Please turn to page 10)

AFTER thirty years of most horrible oppression, following the November Uprising of 1830, Warsaw again took up arms. This new uprising, which broke out in January 1863, was preceded by a number of popular patriotic manifestations organized in Warsaw as early as 1861, which led to bloody repression by the Russians. These tragic occurrences are vividly reflected in Polish painting. Of the two oil paintings showing the *Funeral of Five Patriots Killed by Russians, on March 2, 1861* both owned by the National Museum in Cracow, one was executed by Henryk Pillati (1832-1894), the other by Aleksander Lesser (1814-1884). The first shows the funeral as it leaves the Church of the Holy Cross the latter shows the funeral in the Powązki Cemetery.

Both Lesser and Pillati belonged to that group of



"1863" by Jacek Malczewski.

compositions display greater simplicity of outline and a monumental character, unknown before. The portfolios *Polonia*, *Lithuania*, *War*, which the artist composed successively, until premature death overcame him, are further steps toward perfection. Grottger died when he was only thirty years of age, at a moment when his style was truly maturing. Still, his influence on contemporary Polish painting proved to be much stronger than it has generally been realized.

First of all, Artur Grottger exerted influence over a group



Wounded Insurgent by Jacek Malczewski.

THE JANUARY INSURRECTION IN POLISH PAINTING

(Continued from page 9)

1868 Juliusz Kossak was art editor of the *Warsaw Illustrated Weekly* (*Tygodnik Ilustrowany*), and many of his illustrations reproduced in this magazine by means of wood engravings, represented scenes he witnessed in the streets of Warsaw. A few original drawings for these illustrations had been preserved prior to the 1939 invasion of Poland, among these the *Cossacks Leading a Group of Prisoners with the silhouette of Warsaw serving as a background*.

Juliusz Kossak inspired many Polish painters of younger generations who specialized in battle and genre scenes. Subjects taken out of the life of heroic Warsaw of the past recur again and again. One of the numerous followers of Juliusz Kossak was Antoni Piotrowski (born 1853). Nonetheless, in his oil painting, the *Execution of a Polish Patriot in the Warsaw Citadel* (owned by the Polish National Museum in Rapperswil, Switzerland), in addition to Kossak's influence, a strong echo of Grottger's art is reflected.

During the twenty-one years of independent Poland, Polish artists still devoted many paintings to the January Insurrection of 1863. These paintings were elaborate compositions, of course, not based on actual observation but on imagination supported by the study of the historical past and its art. With a few notable exceptions, artists depicting the insurrection were conservative paint-



Deportation of Students to Siberia by Jacek Malczewski.

ers and did not express the spirit of the time, which brought new interests and gave preference to other subject-matter. Their style formed a continuation of that of the Polish realists of the past century. The leader of this group of artists in liberated Poland was Wojciech Kossak, son of Juliusz, despite his advanced age still active and full of vigor, until death overcame him four years ago.

—Excerpt from "Warsaw's Fight for Freedom and Independence (1791-1914) in Polish Painting," Bulletin of the Polish Institute of Arts and Sciences in America, 1941.

OUR FATHERLAND

by ALEKSANDER FREDRO (1793-1876)

Dark on the slopes of the long mountain-height,

*Fir-trees sob low to the winds of the night;
Bright, far below, at the dawn, ripple free
Wheat-ears of gold in a billowing sea;*

*Islands of flowering lawn lie asleep;
Homesteads, like wandering ships of the deep,*

Shine here and there in the sun's morning fires . . .

Poland, 'tis Poland, the land of our sires!

*Stars cleave the violet skies of the west;
Earth in the deep, dewy dark takes her rest;
Sometimes a horse-neigh lowechoings makes;
Sometimes a bird-wing flaps far o'er the lakes;*

Down, like a brook, from the mountain are borne

Long, grieving notes on the shepherd's loud horn

*Rousing to vigil or frightening some foe . . .
Poland, 'tis Poland, the land that we know!*

*Winter has cover'd field, forest, and peak;
Ice on the rivers gleams crystal and bleak;
Ribbons of silver, through valleys of white,
Roads wind, with sledges' slow march out of sight;*

*Far off, the vixen shows dark on the snow;
Birds to the thatch of the cottages go;*

Smoke mounts, a pillar; then spreads in a cloud . . .

Poland, 'tis Poland, of which we are proud!

*A cot by the roadside, a shed as you pass,
A gate standing open, a courtyard of grass,
A well with a crane, and a dovecote near by,
Orchards of white apple-blossoms on high,
Clamor for rain from a peacock bestead,
Clatter of talk from the storks on the shed,
A host who will hail you with glad invitation . . .*

Poland, 'tis Poland, the pride of our nation!

There a brave race still defends with its hand

The faith of its Fathers, their speech, and their land;

Hearts, bosoms and heads still make mock of all woes;

*The chains of invaders, the sabres of foes;
For as long as the soul of that race is alive,
They never shall rest, but unceasingly strive,
As long as one sword-blade for freedom aspires . . .*

For Poland, our Poland, the land of our sires!

—Translated by Watson Kirkconnell

"AMERICA IS PROUD OF THE CHILDREN OF HER FOREIGN BORN"

A Review of THE MIRACLE OF THE BELLS by S. L. Centkiewicz

THE MIRACLE OF THE BELLS* is America's answer to all theories of totalitarianism and to any doubts regarding the power of American democracy. It is ostensibly a rather fantastic story of the posthumous love of a press agent for a young film actress. In reality, the book is a description of four days and nights, during which, at the behest of press agent Bill Dunnigan, the bells in all the churches of the small town of Coaltown, Pennsylvania, toll for the repose of the soul of the dead movie star, Olga Treskovna, daughter of a Polish-born miner, Stanislaw Trocki. Dunnigan has conceived this bell-ringing as good advance publicity for the as yet unreleased film starring Olga Treskovna, but at the same time a miracle comes to pass in the soul and in the life of Dunnigan himself and of the residents of the small town. The Church of St. Michael the Archangel and its pastor Father Paul become the focal point of a truly miraculous resurrection. What takes place is a miracle of democracy, American style, as exemplified in the cross section of a small town.

The first metamorphosis to occur is in Dunnigan himself, who turns from a self-centered man interested only in the success of his own affairs into what he himself jokingly refers to as a press agent for the Archangel Michael. His conversion prompts him to dramatize the idea of the fight of the saint with evil by means of the most up to date techniques of the press and radio, using all the tricks of the most ingenious type of publicity.

The Catholic saint and his modest Polish priest suddenly find themselves the center of attention of the press and radio of the United States, while the funeral of the young girl who died of tuberculosis, contacted while she worked in the mines, is one of the greatest shows Dunnigan ever staged. Successive changes occur in the souls and lives of other inhabitants of the city: the false pride and business sense of Father Spinski are replaced by a biblical simplicity and humility and a transformation sets in such hardened souls as Jan Rubel, mine union leader, and the mine owner Grace Hanover, who had not seen the miners as people but as robots engaged in the extraction of money for her firm. Behind them all stands the figure of Marcus Harris, a Jew, presented in a slightly satirical vein but with warmth and sympathy. The hidden financial genius behind Dunnigan's acts, he, too, joins everybody in the miracle of brotherhood and democratic cooperation of America's cross section town.

For Coaltown is one of many towns in the United States where groups of Americans of various ancestry have settled in harmony and mutual understanding. In this case, it is the Poles and the Irish. They are united in their hard mining life by the community of their labor. The traditions of the country of their fathers are observed in their family life and at play. Russell Janney paints a friendly and lively picture of the Poles who dig coal in

Pennsylvania so that America might be kept warm and have the energy to run its factories and machines.

It's a backbreaking job for the people who spit out their lungs in bloody toil underground. Nevertheless, Polish miners do not lose heart and Russell Janney rightly stresses the role played by Polish tradition and love for their old country in keeping up their spirit. The motif of Polish songs reappears often in the book. Stanislaw Trocki, Olga Treskovna's father, was a dreamer who loved Polish music and who was not understood by his environment. For the Poles, as the bishop states in the novel are not like Irishmen "sentimental and hard-headed at the same time. You Poles can't combine the two. Must be one or the other." Stanislaw Trocki was only sentimental. But he sang Polish songs beautifully. The memory of these songs warmed his daughter's heart. During her first meeting with Dunnigan she spoke wistfully of her dream to sing Polish songs in New York's

Carnegie Hall wearing a beautiful Polish folk costume. The memory of these Polish songs threads its way throughout Olga Trocki's entire life. And one may reproach the author for not having Dunnigan carry out his plan to arrange a concert of these songs in the church before the funeral ceremony. It would have been a truly beautiful scene. Nevertheless, the Polish songs are not entirely omitted from the ceremonies for they are played on the organ.

Russell Janney rightly states that the tradition of the home country is completely at one with Americanism. In this novel all Poles are Americans reacting to the needs of collective life in an American community. In their moments of emotion they think of the old country and its traditions. There is nothing holier in church than the figure of the saint and the holy image brought over from Poland. These are things to which one really must pray. At the same time each of these Poles understands his real participation in the life of America. Irishmen are

similarly characterized. They all refer to themselves as Irishmen but at the same time they unite with the Poles in a joint life within a single democratic fraternity.

THE MIRACLE OF THE BELLS is an important book because while it evaluates the role of Poles in the effort of American labor, it also indicates that Americanization should not take place at the price of losing all ties with the traditions of one's native land. In the book, the Governor of Pennsylvania expresses this idea in his telegram to Father Paul: "I desire to attend the funeral of this star beloved by all America in special recognition of the unique honor this native-born Polish girl has brought to your community and to our State. America is proud of the children of her foreign born."

When Russell Janney describes the new Roman Catholic Church of St. Michael the Archangel, which stands on the raised ground that is the southern side of Coaltown's Main Street, he says it is "a somewhat smaller copy of a famous Twelfth Century Church in



Russell Janney.

* THE MIRACLE OF THE BELLS by Russell Janney. Prentice-Hall, 1946. 497 pp. \$3.00.

(Please turn to page 15)

NOT A FAIRY TALE— PORAY by FRANK

THIS true life story almost sounds like a fairy tale—yet it is actual as well as factual for it is the story of Walter Poranski, the noted Chicago industrial leader.

Only in the United States, so “old country” folks will tell you, can a story such as the success saga of Walter Poranski happen.

We begin our tale with a day in 1908 when at the ripe age of 14 Walter Poranski left Poland headed for this “new world,” where he had high hopes of making a mark for himself. For equipment this youngster had boundless energy and driving ambition. On the debit side of his personal ledger this young man found himself handicapped by a complete ignorance of the English language, a very low financial reserve, and a complete absence of kith or kin in his new homeland.

Why was it that of the 10,000 towns, villages and cities in the United States, Chicago was the choice of this intrepid 14-year-old lad? It seems that every so often back in his native Poland he would meet up with a fabulously “wealthy” American who, having emigrated from Poland to the land across the sea, had made his fortune as a mechanic, building artisan or similar tradesman in Chicago and had returned to his native country to spend his declining years or to pay a “grand tour” visit.

Nor was this ambitious boy doomed to disappointment! Down through the years, from very humble beginnings and meagre employment, he forged ahead and as the years went by, he gradually established himself until in the comparatively short space of three decades he has become acknowledged to be a forthright, honest business man and respected employer, and is accepted in social circles as a leading industrialist well versed in the culture of both the old world and the new one where he has become an integral part of its citizenry.

As a business man Walter Poranski has attained fame as the operator and owner of one of the largest plating, japanning and polishing organizations in the United States. He is noted for his liberal attitude toward his employees and he has gained a measure of fame for his consistent progressiveness and faith in the future industrial program which will keep America in the position of the world's foremost industrial nation.

Socially, Walter Poranski is known as one of Chicago's leading citizens whose contacts and reputation place him at the head of the over 450,000 strong Polish-American colony in Chicago. Whenever a distinguished visitor from Poland comes to Chicago these days, the one individual who is ready to act as host to the guest is Walter Poranski and through him all doors and circles in the realms of industry, finance and society are automatically opened.

Walter Poranski is the confidant of public officials high in the political life of the Chicago and national scenes as well as of the leaders in the business and social worlds.



Walter Poranski, President of Poray, Inc.

Another factor which has redounded to the good name and fame of Walter Poranski are his many contributions to the cultural causes of America and Poland alike for, wherever the two lands have a common meeting ground in education, charity, art, music and kindred endeavors, the personal effort and personal fortune of Walter Poranski has been devoted to the furtherance of cultural pursuits.

Walter Poranski is known throughout the length and breadth of American commercial enterprise today as the president of the firm of Poray, Incorporated, a multi-million dollar organization having four plants now in operation and at present constructing a fifth plant—all in the metropolis of Chicago. The Poray, Inc. plants are located at 3317, 3400, 3441 West Grand Avenue, and Trumbull and Grand Avenues, while the fifth plant now in process of construction is at 3341 West Walton Place, Chicago. The new plant is so designed as to be the most modern plant of its kind extant today as it will be equipped with a 420-foot multiple conveyor system which will carry parts through the various steps of spraying and baking at the rate of 50,000 die castings per day.

The Poranski industrial growth actually began back in 1912 when at the age of 18 Walter Poranski opened a one-man-and-a-girl-helper shop for the making of tools and dies.

By 1915 Walter Poranski became the organizer of the Industrial Products Company, added metal stampings to his tool and die works as a sideline and increased his staff to six employees.

In 1924 he started to manufacture compact cases in a small shop located at Wabansia and Winnebago Avenues in Chicago. Six years later, when the compact business suffered a slump, the Poranski staff changed over to the making of parts for the greatly expanding radio business field in Chicago, this latest development resulting in the Poranski organization entering into the radio chassis metal stamping and parts manufacturing line.

All this adds up to a success story of unheard of magnitude. At the Poray plants today you see mountains upon mountains of parts being made for radio chassis bearing the trade names of almost all of the big radio concerns in the United States as well as for most of the motor car manufacturers.

The four Poray-operated plants also turn out parts for leading makes of vacuum cleaners, roller towel cases, record changers and paper cup holders. In short, these factories are among the finest plating, japanning and metal polishing institutions in the United States.

Fair employment practices are the vogue rather than the exception in the Poray, Inc. establishment. There are no restrictive lines drawn as regards creed or color, nationality or race, forebears or political philosophies in these working acres where the proud motto of the management, under the progressive leadership of Walter Poranski, actually lives up to its magnificent challenge

BUT A TRUE LIFE STORY INCORPORATED STANLEY BARC

of “From Blueprint to Finished Product.”

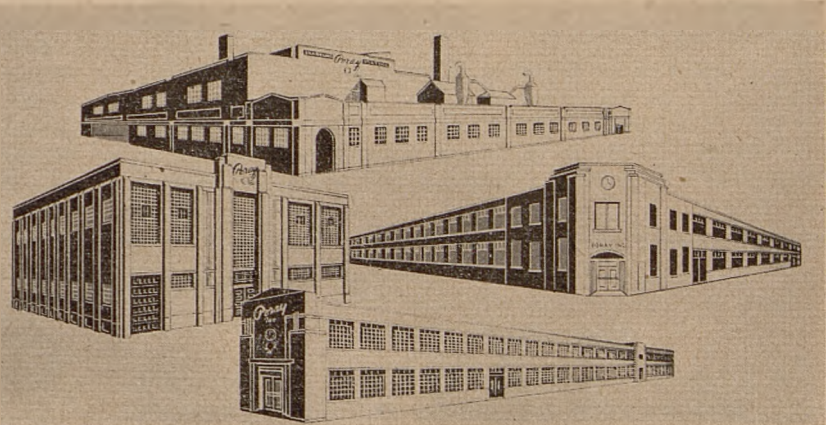
So clocklike in their precision are the processes in the Poray plants, a noted financial observer for a leading Chicago newspaper declares, that plating and polishing of certain parts are completed within 90 minutes after receipt of the unornamented product from the customer.

Hundreds of thousands of small metal parts and similar items which form the basic cogs in countless home-aid and comfort devices are constantly on the move through the conveyor systems in the Poray plants. Electric solderers in multiple variety help speed the products along the conveyor lines.

Walter Poranski has seen to it that the 600 Poray employees actually work together as one happy family. Every improvement that can be procured for their welfare is sought out and introduced. A company cafeteria features food of the finest type, quality and purity obtainable; recreational facilities help maintain the morale of the working staff; such liberal features as group life, health, accident and sickness insurance, vacations and holiday pay provisions, entertainment and improved working conditions all have been made a part of the daily routine of deserved “extras” for the Poray, Inc. employees.

There is no “management-labor” problem at Poray, Inc. Here, the management and the working personnel feel that the two must function as a unit for the mutual benefit of each.

A company house organ, “Poray Loud Speaker,” is published monthly and helps keep the entire Poray organization informed of all the facts, features and functions of the Poray family. This house organ has proved to be an effective morale-building medium.



Four Poray, Inc. factories in Chicago.

Walter Poranski can be justly proud of the reputation he has earned through the industrial organization which he heads. A Chicago financial writer recently said that Poray, Inc. is “an institution that is helping to keep Chicago great.”

Recently, when General Bor-Komorowski, Polish war hero and leader of the Polish Underground, visited Chicago, his host in that city on one memorable occasion was Walter Poranski.

Leading Polish-American citizens, whenever in Chicago, find that the “open sesame” order of the day is theirs when accompanied by Walter Poranski, noted industrialist, civic leader, active proponent of the preservation of Polish culture and tradition both in the land of his birth, Poland, and the home of his adoption, the United States of America.

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PRESSURE DIPLOMACY

(Continued from page 4)

go to London strengthened, and continue to have British support. But if Stalin accepted it, then he was sure the Three Powers would also accept, and Mikolajczyk was finally bound to accept the decision of the Great Powers.

Mikolajczyk replied that he could not agree to such a solution. He asked Churchill whether he would accept it if Britain found herself in such a situation. Churchill answered impatiently that "he took no interest in him."

To a question of Minister Romer whether Churchill would agree to a cession of British territory, Churchill replied: "I certainly would, and be blessed by future generations. There is no other alternative. Poland is threatened with virtual extinction and would be effaced as a nation."

At this point Mr. Grabski, on behalf of the National Council, interposed, assuring Mr. Churchill that no Polish parliament would ever accept such a solution. "Well," answered Mr. Churchill ironically, "then there is nothing to prevent Poland from declaring war on Russia after she is deprived of the support of the Powers. What is public opinion, after all? What are you fighting for, the right to be crushed? I want to save the Polish nation," he concluded.

Before leaving the room Mr. Churchill, in his inimitable way, suddenly turned to Mikolajczyk with a friendly smile and said that after having met the people of the so-called Committee of Liberation he had to admit that he did not envy Mr. Mikolajczyk having anything to do with them. He said, laughing heartily, that he had taken "a considerable dislike to them."

THE "POLISH" SECURITY SERVICE

(Continued from page 6)

quent occurrences in present-day Poland. Hardly a day passes when the press does not report that some member of the security services has been sentenced to prison for criminal offences.

Political opponents are combated by arresting them and forcing them to confess to uncommitted offences: such "confessions" are extracted by the specific modes of examination used by the Russians, in which torture is quite a normal feature.

Apart from individual arrests, mass deportations of Poles into the depths of the Soviet Union are also carried out. This applies pre-eminently to soldiers of the former Polish Home Army of Resistance, who fought against the Germans under orders from the Polish Government in

London, and who were recognized as combatants by Great Britain, the United States and all the other Allies in the western world.

Communist political terror was enhanced during the second half of 1946, after the referendum of 30th June. The reason for this was that actually only 11.3 per cent of the votes had been in favor of the provisional government. It was admitted at one of the confidential sessions of the Central Committee of the P.P.R. that out of 200,000 registered members of the Party barely one-tenth could be considered as ideologically good Communists. The real distribution of political allegiance indicated by these data and the negligible organizational progress yielded in the ranks of the Communist Party alarmed the ruling minority and has impelled it to intensify its policy of terror.

A Secret Circular of the Communist Polish Workers Party on Surveillance of Foreigners

Surveillance of foreigners is ordered by a secret circular of the Central Committee of the Communist Polish Workers Party (P.P.R.). This circular, reference number 1300-3b-tjn., which reached the desks of the P.P.R.'s provincial secretaries some time in October, 1946, contains special orders for "Department B" (Information) of the P.P.R. Here are some extracts:

"Surround with careful observation through the 'B' network all foreign agencies, diplomatic, trade and cultural; invigilate the personnel of these agencies, also Poles who work there and those who contact this personnel. Collect detail information as to which subjects are of interest to foreigners who stay in Poland; learn who acts as informer for the foreign correspondents, because our internal situation as pictured by the fascist informers supplies the press abroad with ample material for large-scale action against the democratic camp. . . ."

Another part of this circular deals with a no less interesting subject:

"Choose courageous, intelligent men speaking fluent English, whom you are entirely sure of, and send particulars about them to the Central Committee in a special letter. Determine whether these men are capable of working in English institutions in Poland and in the English administration of occupied Germany. . . ."

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"America Is Proud of the Children of Her Foreign Born"

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Secret Circular of the Communist Polish Workers Party

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ADAM DIDUR — THE VOICE THAT SHOOK THE METROPOLITAN

(Continued from page 7)

ready then a famous artist, was singing the role of Valentine. When Didur came off stage after the ovation, Batistini gave Didur friendly advice to refrain from singing the high notes explaining that it ill suited a basso. Inexperienced Didur followed the suggestion of his senior colleague but the audience failed to betray its earlier enthusiasm for Didur. This time it was Batistini and Caruso who received the applause. Thus was Didur introduced to the intrigues of theatrical life which even the greatest stars do not always rise above. The next day *Faust* was repeated with the same cast. But this time Adam outsmarted the others. He was a magnificent Mephistopheles with the top range of a tenor. Instead of taking the advice of his "friend" Batistini, he gave the public what it wanted, rendering the serenade with all the mastery of a first-rate actor and singer and ending on a fine high note. The Italians greeted his performance with a mad outburst of bravos and applause. This was unquestionably a triumph for Didur and it was understood as such by Batistini and the great Caruso, who to make matters worse, muffed a high "c" in his aria so that he never again sang in *Faust* as long as he lived.

Adam Didur was first and foremost a true Pole. Several years before the rebirth of the Polish state, after a tremendous ovation which the American public gave Didur at one of the premieres in the Metropolitan, the orchestra played the *Star Spangled Banner* in his honor and followed it with the Polish national anthem. Although he spent close to 30 years in America, and loved this country second only to his native land, he never became naturalized. In 1937 he returned to Poland as a Polish citizen to train young singers. I happened to be one of his first pupils. I first met him after his arrival in the Szymanowski Conservatory in Lwow, where he became a teacher of opera and voice. I was 15 at the time and sang in the choir directed by Professor Adamczak. Later that year he revisited the United States briefly to help launch Jan Kiepura and his wife here.

Back in Lwow, he presented on Polish Constitution Day, May 3, 1938, Zelenski's "Janek," in which I made my stage debut. In 1939 Didur was appointed director of the Warsaw Opera, but the war prevented him from presenting any opera. During the September blitz he barely escaped with his life from the burning Opera building. Under the occupation he continued to train the younger generation in preparation for the day of liberation. From 1939 to 1942 I was in the USSR, but I was in close touch with Didur, frequently sending him food parcels from Moscow or Lwow. In 1942 I came to Warsaw and was again with Didur, who helped me whenever an opportunity presented itself.

After the death of his first wife Didur had remarried, but his choice of a French wife had proved less fortunate and the union had terminated in divorce. Following his return to Poland in 1937 he had met and become interested in a seventeen-year-old peasant girl from his village who had a beautiful voice—Wikta Calma. He had made

a fine singer and a great lady out of this peasant girl and during the German occupation with the support of Princess Czartoryska she and I often appeared in secret concerts under his direction for various charitable causes such as the Red Cross, aid to the underground, etc.

Whatever time I could spare during the Warsaw Uprising I spent with Didur. The poor man lived to see German planes bombing the houses and streets of Warsaw with impunity, forcing the defenseless starved population to capitulate after 63 days of superhuman fighting. On September 4, a "screaming cow" landed inside the Bank of National Economy on 11 Warecka Street, where Didur, Bishop Adamski, and myself were sheltered. Didur decided to make his way at night with a handful of his students across the barricades under a hail of German bullets to another part of town where my parents and sister were, and where there was still relative quiet. And so once again I parted with Didur, little dreaming that my father would soon die in his arms and that a year later I would witness Didur's death.

After the Warsaw Uprising, fate sent Didur to Cracow, which was still in German hands, while I fought the Germans at Zakopane. After the liberation of Zakopane, I made my way to Cracow and finally to Katowice, from which I got in touch with Didur and brought him to Silesia. Here he organized the Silesian Opera and became a professor at the Conservatory, doing his bit to rebuild Poland and her culture; enjoying the prestige that was his, he continued to educate the young generation of artists, at the same time furnishing the public with a long-denied cultural feast in the shape of opera.

Didur's funeral took place on January 7, 1946. The occasion served as a manifestation of the Polish nation in honor of its great son. The coffin was borne by those closest to him—the young people by whom he was always surrounded. There was a sea of flowers and wreaths, but the greatest gift of all were the spontaneous crowds, tens of thousands of admirers from all strata of society, who turned out to pay their tribute to a great Pole. Walking behind his coffin in holy silence were peasants, professors, merchants, workers and Silesian miners. The procession wended its way throughout the whole city toward the cemetery. It was a subconscious demonstration of the unity of the Polish nation for the Polish cause, for Adam Didur, for a great and true son of Polish culture and art.

Didur is no more, but the thought and memory of him should serve as a beacon to those who follow in his footsteps. For this chevalier of the Cross of Polonia Restituta was a symbol of the cooperation of art and culture with daily life. Yes, Didur was a symbol of the freedom of political thought and its culture. He was a great democrat who loved everything that was good, recognizing no differences or antagonisms engendered by one group against another. He was above it all, a man of really pristine character and a faithful son of his native land—Poland! Long live his memory!

"AMERICA IS PROUD OF THE CHILDREN OF HER FOREIGN BORN"

(Continued from page 11)

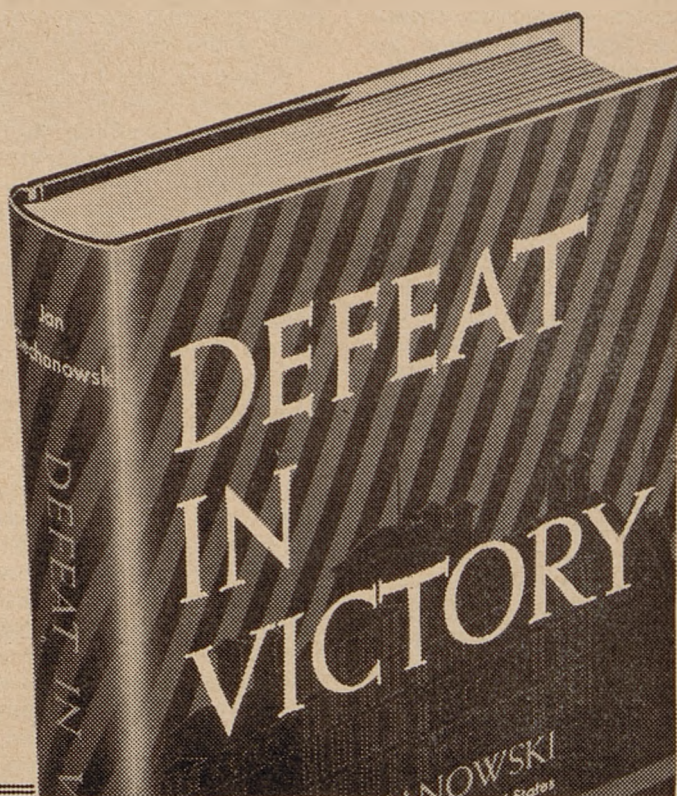
Cracow, Poland. The little kid (Olga Treskovna) would not want it too large.

"This Catholic church, and its parish house and these chimes, as well as its fine organ, its mahogany pews, its lovely stained glass windows of the two side chapels picturing the lives of Polish Saints — Saint Adalbert, Saint Stanislaus, Saint Hedwig (she was a queen of Poland), a dozen others—were paid for by a gentleman of the Hebrew faith. By a Jew.

"For this is America."

The picture of a complete and fraternal co-existence of all these races and all these faiths in the United States ends this book. It is a beautiful and inspired thought. We should be happy that the Poles and their efforts in building America have found understanding and appreciation in Russell Janney. *THE MIRACLE OF THE BELLS* is a book to be read with emotion for its nobility cannot but stir the Polish soul to its depths.

Russell Janney is a good friend of the Poles.



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